

THEATERS HERE AND ABROAD—THEIR AUTUMN ATTRACTIONS

'To Love,' 'Swiftly' and the New 'Music Box Revue' Coming In

First Gold Rush of Plays Into the Theaters Subsides and Only Three Novelties Are Unnamed for the Next Six Days.

NOW that the first gold rush of plays into the local theaters has subsided, managers no longer seem quite so eager to peddle their wares. Hence only three openings are scheduled for this week, and the dramatic output may now be said to be stabilized after the early season inrush. These new offerings are Grace George's "To Love," Hale Hamilton in "Swiftly" and Irving Berlin's new "Music Box Revue."

William A. Brady will make the next offering of his season in "Swiftly," which will be presented at the Playhouse to-morrow with Hale Hamilton starred in the title role. It is a comedy drama by John Peter Tooby and Walter C. Percival. Others in the cast are Frances Howard, Miss Grace Goddard, William Holden, Elmer Nicholls and Miss Helen Scott. It is the story of a former middleweight champion prize fighter.

A second production this week in the best Brady manner will occur when Miss Grace George, Norman Trevor and Robert Warwick appear together Tuesday evening at the Bijou Theater in a new play entitled "To Love." It was written by Paul Gerald, author of "The Nest," a work that attracted attention last season. These three are the only players in the cast. "To Love" was originally produced at the Comedie Francaise nearly a year ago under the title of "Amor," and it continues as a popular part of that famous theater's repertoire. The French Academy gave it the prize for the best drama of 1921. "To Love" is a play of the grand passion in all its glory, its delicacies, its varying moods, its gaiety, its moments of regret and remorse.

Hard on the heels of the closing of the first offering at the Music Box Sam H. Harris announces the opening of the new "Music Box Revue" for Thursday evening. This premiere will inaugurate the second season of this playhouse and its entertainment.

The principals for the new revue will be Miss Grace La Rue, Miss Charlotte Greenwood, John Steele, Clark and McCullough, William Gaxton, the Fairbanks Twins, Hal Sherman, William Seabury, Robinson Newbold, Stowitts, Misses Ruth Page, Helen Rich, Amelia Allen, Olivette, McCarthy Sisters, Miss Margaret Irving, Ruth Brothers, Miss Lella Ricard, Rosemary, Miss Margaret McKee and Miss Esther Banks. Surrounding them will be the Music Box girls. The revue has been staged again by Hassard Short. Outside of this one's imagination is the only guide as to what the revue will be like.

"Lawful Larceny" recently went into a coma in London after a curious experience. Getting good notices and an apparently favorable reception from the first night audience, it started with a rush. However, it failed to keep up the speed after a month. That frequently happens in London, for plays are slow in building up, and often die on their feet. Meanwhile the usually prolific author, Samuel Shipman, has been turning out no plays for six months. Instead, he has been spending his time brooding in the library. "One must replenish," he says.

William Hodge opened in Allentown, Pa., last week in a comedy appropriately entitled "All for Us," since he is author, producer and star. Lawrence Whitman has lost his identity in Hodge. It is gathering strength to spring upon New York.

Instead of going abroad, Marie Tempest, who cooled her sailing on the Homeric in a breathless hurry at the last moment, will not only stay and reflect on the new play which she gave her name when it was offered, but will make a side trip into Keith vaudeville, according to present diplomatic parleys.

New German Plays Scarce for Berlin's Fall Opening

Hauptmann Seen in Many Cities in Honor of Dramatist's Birthday, but Younger Revolutionary Writers Dominate Modern Productions—Musical Comedies Good.

THE fall theatrical season in Germany has opened September 1 with all the punctuality of clockwork and the old Prussian manner. On the night of August 31 the theatergoer had, it is true, a wide choice of plays, operas and musical comedies, but with the exception of three or four classics—comedies for the most part—and a real drama or two, he found it difficult to form an adequate notion of what the modern theater in Germany has to offer.

However, twenty theaters opened their doors (in Berlin, at least) and he could have judged any one of a large number of samples of the classic and modern repertoires of drama and opera; could have attended any one of the half-dozen low-priced people's theaters and seen Shaw or Shakespeare, Goethe or Heine played by rate players; could have seen a play by a native talent in a theater far better equipped than all but the two or three first houses in America. Musical comedies, operas, ballets, pantomimes; their number is legion. The crop sprang up literally overnight and the autumn season is on.

With the possible exception of New York, Berlin is the most hospitable city in the world to the plays of other nations. The great majority of theatrical offerings at present are Russian, English and French. This is due mainly to the public's desire for variety, as well as to a paucity of new German plays. Lacking the classic and standard modern repertory in being constantly drawn upon. Most of the older generation of German dramatists seem to have disappeared or to be turning out perfunctory and unimportant work. Hauptmann is kept before the public in every city of the land only because of a nation-wide series of revivals. All his theater plays, without exception, are now being acted in perhaps fifty cities, and in Berlin alone most of them have been performed during the last five weeks. This is a record. Germany is celebrating the sixtieth birthday of her veteran poet-dramatist.

Young Dramatists Dominate. If you would know something of the recent developments of German drama, it is not to Hauptmann or Sudermann, Wedekind or Heine that you must turn, but to the young generation, a group of more or less revolutionary dramatists who have come into existence during the last five or six years. The most talented among these young men are Georg Kaiser, Fritz von Unruh, Walter Hasenclever and Ernst Toller.

Toller is the most prominent of these revolutionary agitators. But he has wasted no time in prison, and at least three plays have been produced since his release. His latest, "Die Maschinenstolperer," which ran during the summer at Max Reinhardt's people's theater, the Grosses Schauspielhaus, is a sympathetic presentation of the striking hand weavers in England a hundred years ago, faced with ruin and starvation by the introduction of machinery. The play is a picture of human character, the play is infinitely inferior to Hauptmann's "Weavers," by which it seems to have been inspired. The other plays by native writers it is difficult to speak of any of significance as yet been produced this fall. But if new original plays are few, the revivals of the classics are plentiful. The average quality of these is unusually high, as the Germans seem to demand not only good music and passable singing but first rate acting, and a plot that would stand independently without any music at all. The plot, for instance, of one of the most successful musical shows, "Die Kleine Sueder," is a complete farce in itself, and might very well dispense with the music, which is rather commonplace. The high cost of chorus girls and of silk stockings has made large casts a costly speculation. As it is the few choruses that are used parade the stage in bare legs.

Musical Comedies With Plots. "Verliebte Leute" is less of a musical comedy than a light opera; it is all very pretty and sentimental and old-fashioned. Madame Pompadour, the latest, a magnificent performance handsomely mounted, well acted (on the whole) though the star, Fritz Masaryk, is forever doing her best to prevent the rest of the cast from becoming popular. Madame Pompadour is of course one of the most picturesque figures in history and she is undoubtedly adaptable to artistic treatment on the stage, but Leo Fall has committed the unpardonable blunder of writing modern Viennese music, where the subject cried aloud for something at least remotely reminiscent of the eighteenth century.



MISS WILDA DENNETT in "TO LOVE" at the PLAYHOUSE.

Hindu Plays To-day In Barnard's Cloisters

The Union of East and West has organized a series of international entertainments, the first of which called India Day, is to be held to-day and to-morrow from 3 to 6 P. M. at George Grey Barnard's Cloisters, Fort Washington avenue and 190th street. There will be a short talk on India and the eighth century classical Sanskrit drama, "Malati and Madhava," will be acted in English by Hindu and American artists. Preceded by a performance of a Bengali sketch by Rabindranath Tagore. "India Day" is to be followed by "China Day" and "Japan Day." On "China Day" the mystery play, "Buddha, His Life and Great Renunciation," will be presented, preceded by a talk on China, Tibet and other Buddhist countries. On "Japan Day" there will be a lecture on Japanese art and ideals and a Japanese play will be presented by Japanese actors and actresses with music and dancing. The society is also arranging other Oriental and Occidental days. Art objects of different countries will be exhibited on those occasions.

Among those interested in the work of the Union of East and West in the United States are Sir Auckland Geddes, British Ambassador; Lady Geddes, Mr. Sato-Alfred Sze, Chinese Minister; Mrs. Sze, Mr. Marc Peter, Swiss Minister; Mrs. Peter, Dr. Stepanek, Czechoslovak Minister; Dr. Felix Adler, Miss Margaret Anglin, Mr. Claude Brangdon, Mrs. Louis D. Brandeis, Mr. W. K. Brice, Prof. Seligman, Prof. Nicholas Roerich and Miss Emma Thurbay. The headquarters is at 67 West Forty-fourth street.

FASCISTI WOULD STOP ALL AMERICAN FILMS

Want Italian Government to Prohibit Foreign Product.

Special Cable to THE NEW YORK HERALD, Copyright, 1922, by THE NEW YORK HERALD. Rome, Oct. 14. The Fascisti are threatening to take violent measures to exclude American motion picture films from Italy. The cinema workers, all of whom are members of the Fascisti, have been out of work for months because the Italian films cannot produce films to compete with the American product.

Resolutions have been adopted here calling on the administration to stop the showing of American films and to impose a high tariff on foreign films. It is possible that the Fascisti may stage demonstrations here against American films. But such a move would meet with the strongest opposition on the part of the public and motion picture exhibitors, who demand American product. Italian producers recently have tried to imitate American films, and at times have tried to fool a film on the public as being an entirely American product. These attempts, however, have only served to arouse the amusement of the audience, especially those who have been to America and who are quick to recognize the fakery when an American politician appears carrying a sword or a cowboy rides his horse with the precision of a soldier, and they greet all such discrepancies with loud jeers. As a result the producers have given up trying to fool, and for several months they have done nothing at all.

Swede's Struggle in U. S. Inspired Masterpiece

About sixteen years ago Henning Berger, Swedish novelist and playwright, was having a hard struggle with starvation in Chicago in his effort to become a great writer. His limited knowledge of the English language hampered him. Finally he returned to Sweden, weakened physically and greatly depressed mentally. He was writing there a novel that since has become famous as "Tall," when a speech he had put into the mouth of one of the characters caused him to reflect upon his Chicago experiences. The train of thought led to the idea of stripping the masks from a group of men and women and showing them for what they really were. This idea so gripped him that he put aside the novel and instantly went to work on a play which he called "Syndakoden" and which caused a sensation in his native country. A special screen adaptation of the original play, "The Sin Flood," made by Goldwyn, will be the feature at the Capitol during the week of October 22. In the cast are Richard Dix, Helene Chadwick, James Kirkwood, John Stepping, Ralph Lewis and Howard Davies. Frank Lloyd is the director.

Next week's change of bill at the Columbia Theater brings a new burlesque in two acts and ten scenes called "Talk of the Town." It is announced as one of the latest of the Columbia Amusement Company's efforts. The organization embraces a number of burlesque leading players, including Frank R. Murphy and Charles Fagan, Miss Franz Marie Texas, Pep Bedford and Cecily Gilson.

PLAYS ON THE SUBWAY

"Up the Ladder," the Owen Davis play which ran last season at the Playhouse, is the attraction which William A. Brady is sending to the Bronx Opera House to-morrow for an engagement of one week. Davis Kenyon still heads the cast. "The Hat" will be presented by Messrs. Wagenhals and Kemper at the Shubert Theater for the second week, commencing to-morrow. This play has enjoyed a three years run at the Morocco Theater in New York and has played over a year in Chicago and in London.



Beryl Mercer as the runaway grandma and J. M. Kerrigan as the senescent messenger boy in "The Ever Green Lady" at the Punch and Judy.

Belief in Influence of Baby Caused 'It's a Boy'

"I believe in babies, and also believe that there are thousands and thousands of regular people who believe in the baby influence on the home," said William Anthony Meyer, author of the comedy "It's a Boy," now playing at the Sam H. Harris Theater. "And I put this belief into a comedy because I know it is a thoroughly American belief, and that the average American likes his facts handed to him in a pleasing way. You know I might have attempted to give my idea over in a problem play, preachment or by means of high brow dissertations. I might have grown ponderously serious and for color thrown in some sex stuff. But I preferred trying to land the truths with a chorus of laughter. You may say I tried to land my serious thought with a noisy babyhood, and I just remind you that every one is doing it. As in 'Six Cylinder Love,' I have just tried to get close down to earth, where most of us are. If, as has been said, I used some of the same variety of ideas I used in my former play I can only say that they are my ideas and they were used in a new way. You can't find any fellow dramatists who are willing to entertain and doesn't draw on things of his own making that are proved success. In fact, if it's 'It's a Boy' I had not clung to some of the old ideas and the old situations, I would neither have been human nor natural. It is the same thing happening every day in real life but happening differently to various people that puts the interest in life."

Only Unusual Lines Now Get Melodramas Across

"When people have advanced to the point where they have attained culture, they resent melodrama, and in point of fact the only thing that interests people in a melodrama is the variety of speech. Emmet Corrigan, now in 'The Monster' at the Thirty-ninth Street Theater. The first purpose of a play is to entertain and give the audience something new. Serious things must be put over in a clever or a humorous way to reach and grip audiences. The trick of dialogue is to send the story along in terms or phrases which are interesting in themselves, which is only another way of saying that writing is half the art. If the lines fall the story loses its interest. The lines must not be like the theme of a play, but if it is expressed in terms which are amusing in themselves it goes over. The great philosophers have been capable of putting views in a humorous vein. Except for the specialist, the heavy scientific conclusion and technical phrase have gone out. The learner should know that it is not alone the man who speaks, but the man who listens, who constitutes success. Many make the mistake of thinking that only the man who talks in ponderous phrase think deeply."

Next week's change of bill at the Columbia Theater brings a new burlesque in two acts and ten scenes called "Talk of the Town." It is announced as one of the latest of the Columbia Amusement Company's efforts. The organization embraces a number of burlesque leading players, including Frank R. Murphy and Charles Fagan, Miss Franz Marie Texas, Pep Bedford and Cecily Gilson.



Beryl Mercer as the runaway grandma and J. M. Kerrigan as the senescent messenger boy in "The Ever Green Lady" at the Punch and Judy.

Parisian Critics Busy With Plays Under Rehearsal

Brieux's 'L'Avocat' and Natanson's Translation of Knoblock Are Condemned.

Special Correspondence to THE NEW YORK HERALD, Paris, Sept. 30.

A NOVEL kind of anniversary is shortly to be celebrated in Paris theaterland when the Mogador is to give a gala display in honor of the fiftieth anniversary of the first performance of "L'Arlésienne." This play, by Georges Bizet, is probably one of the most successful ever produced in France. Its reputation today is worldwide and the music accompanying it is to-day as popular as ever. "L'Arlésienne," which is again to be played during the winter, has had the honors of the Odeon foot-boards and has also been filmed.

Critics are being kept busy, for the moment has come when new plays are rehearsed and criticized. Practically every night a dress rehearsal takes place. Two of the most notable of late are "L'Avocat" by Eugene Brieux, staged at the Vaudeville Theater, and "L'Evil du Fauve," which is a translation from "The Awakening of the Beast," by Edward Knoblock and adapted to the Theatre des Arts by Jacques Natanson. The critics have been fairly severe with both plays—in the former case severe with the author himself and in the second with the translator and adapter of the play.

Spectators and audiences alike complain that on many occasions they fail to grasp the meaning of M. Brieux's play, and they fear that the author, himself a brilliant lawyer of the Paris bar, has let himself be carried away too much with that career and has not considered the fact that when he wrote the play he was catering for the public. M. Brieux, when approached on the matter, willingly agreed that there are passages in the play which appear complicated, and that following its initial presentation he had an idea to call the play back and completely rewrite it.

Critics who consider M. Brieux possessed of an extraordinary talent are wont to remark that the author has used such talent in the technical part of the play, but has not employed it with much success in the actual writing. The plot concerns a rich woman who, out of love for her lawyer, kills her husband and is brought up to trial. "L'Avocat" naturally helps her in her defence, and it is at this point that critics are most severe. The words M. Brieux has put into the lawyer's mouth do not appear convincing enough to the average playgoer to justify the woman's acquittal, which eventually takes place.

Criticize the Translator.

In regard to Mr. Knoblock's play criticism is addressed to M. Natanson because his translation is considered faulty in the French. The critics or witty expressions exchanged in the play have a totally different meaning in English and French. Where passages of the play are too harsh and too direct they make French audiences smile, supposedly because the passages are translated too literally. With a few alterations in this line and they are really easy to make—the play will undoubtedly enjoy a long run in Paris, for the plot appeals to the French people.

A scare was recently thrown into the Parisian theatrical circles by the announcement that the Opera was threatened with collapse. Happily matters are not as serious as generally supposed. The heaviest damage appears to be to the building proper. Such "damage" consists in the dust which has been allowed to accumulate in those parts. It is true, however, that the National Theater of France needs to be renovated and, in Paris, strengthened. The walls are not by any means on the verge of collapsing, but, as the Opera is surrounded with underground railways, such as the Boulevard des Capucines, it is deemed necessary to take steps to strengthen the supporting walls. Scores of the seats need to be completely replaced and a general dusting and cleaning of the institution will render it more inviting.

Paris is evidently to be flooded with titles of a Germanic origin this winter. Every little review that is presented for the theatre is a review of a German. Sometimes such titles deal with the Ruhr, at others with the Rhine, the Kaiser's memoirs and his love affairs. With French suffices the titles readily catch on. The linguistic displays by theatrical advertisement writers, however, catch on just as much. Day to day happenings are carefully watched by such writers and the recent Carpentier fight was then enough advertisement fodder for at least a week. While one theater proudly boasted that its show had knocked out Siki, because he had rolled on the floor with laughter, another theater's representative only stood up to his opponent for a few minutes, while a popular operetta had succeeded in holding out for more than a year.

Sorel for America.

Cecil Sorel has definitely made up her mind to leave very soon for America at the head of an important party of French actors and actresses. In America and Canada they intend to show "La Misanthrope," "La Mégère Apprivoisée," "Marion Delorme," "Tartuffe," "L'Aventurière" (Sorel's greatest success on this side), "Le Mariage de Figaro," "Le Demi-Monde" and "La Dame aux Camélias." The party expects to be away two months. Georges Clemenceau, the former Premier, is not only in the line of the literally once more, but also in the theatrical world here. M. Clemenceau several years ago wrote a play called "Le Voile du Bonheur" (the Veil of Happiness). It had considerable success in Paris, and then emigrated to foreign parts and of late has registered equally as big a success in Argentina. Attempts are now to make a revival of the play here during the winter, and it is understood that the former Premier is quite agreeable. "They (women) all climb up there," is a title of a new review presented at the Casino, at Paris would seem to be in Montmartre. The review severely lobs several eminent politicians in Europe. It represents Lloyd George severely reprimanded by the late King Edward VII. Reminiscences for the occasion. An impersonator of M. Millerand will be shown as President of a fictitious republic. Hopes at one time entertained that the Casino at Paris would soon be available for the new review in which Mistinguett is to star are doomed once more, the contractors called in to repair the damage caused by the fire being unable to finish their work for another six weeks.



The Greatest Sporting Goods Store in the World

Madison Avenue and 45th Street New York

The Master's Choice



Huntsman and hound are on tiptoe—the pick of the pack will soon strike the trail. For the fox is barking his challenge as nightfall covers the hill—the leaves are thinning out. It's time to be off! Time for Maxwell boots and spurs—for the huntsman's crop and the velvet cap—for moleskin breeches and white string gloves. It's time for a visit to the Greatest Sporting Goods Store in the World!

Rugged Fleecy Coats For Outdoor Women



Abercrombie & Fitch sport topcoats, made in London, of chinchillas and downy fleeces—worn with or without detachable fur collars. Tweed slip-ons and camel's hair polo coats, of imported materials designed by this house and tailored here. Fur-lined reversible tweed coats, and topcoats for the rider, the golfer and the motorist. Raincoats and storm coats—the largest selection in the world.

Town and Travel Topcoats for Men



Aside from the very complete selection of characteristic sport coats. All that England and Scotland offer in tweeds for town and travel—Donegals, Shetlands, Harris tweeds, homespun, herringbones. Coats made in London for this house and made here of the imported materials. Write for "The Dress of Sportsmen." Mailed Free.

Abercrombie & Fitch Co.

EZRA H. FITCH, President Madison Avenue and 45th Street New York

"Where the Blazed Trail Crosses the Boulevard"